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## ABSTRACT

This booklet provides ideas for a multidisciplinary storytelling course designed to train fifth grade students to act as tutors for second grade students. The various sections of the booklet contain the following: the rationale and objectives for the course, hints on planning the course, an introduction to storytelling, suggestions for teaching content subjects through storytelling activities, storytelling guidelines, sample lesson plans, a self-evaluation sheet for storytellers, and suggestions for working with a class. A list of resources is also included. (FL)

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JOINT EDUCATIONAL PROJECT  
MINI COURSE IDEA BOOK

STORYTELLING:

ALL ABOUT ME!!

A TUTOR-TRAINING MINI COURSE

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Dick Cone

Rahla Hall

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Suggested grade level: 5th grade tutors  
Suggested Community School Courses  
for which ideas can be used:  
Language Arts, Geography,  
Social Studies, Creative  
Dramatics, Music, Values

University of Southern California

FIELD TEST VERSION

CS502 455

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Cultural Dimensions of Speech Communication

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## STORYTELLING: ALL ABOUT ME!!

### WHAT IS THIS IDEA BOOK ABOUT?

The purpose of this idea book is to provide you with some suggestions that will help you teach the JEP mini course, STORYTELLING.

STORYTELLING is a multi-disciplinary course for use by students in grade 5, who will in turn act as tutors to students in grade 2. The general theme of the course is STORYTELLING: ALL ABOUT ME!! The course is designed to take the students from stories and myths about ancient peoples, through stories and myths about the peoples of their own ethnic heritage, to stories about themselves.

You, with others in your mini course team, will plan activities, prepare materials, and conduct weekly lessons which will help community school students actively learn the skills of storytelling and gain some knowledge of their own heritage. In addition, of course, each student will have the opportunity to learn about the heritage of other students in the classroom. This idea book contains:

- RATIONALE AND OBJECTIVES FOR THE MINI
- HINTS ON PLANNING A MINI
- AN INTRODUCTION TO STORYTELLING
- STORYTELLING GUIDELINES
- SAMPLE LESSON PLANS
- WAYS OF WORKING WITH THE CLASS
- RESOURCES

This book is merely a stepping off point for your own imagination. Please remember that you are always free to widen the horizon, to expand material to fit your specific group of students, and to work in any other material that would be helpful to your classroom teacher.

### WHAT ARE THE BEHAVIORAL OBJECTIVES OF THE COURSE?

This mini course is designed to provide students with activities that will enable them to:

- Identify and utilize the specific skills of storytelling;

- Identify well-told stories;
- Use oral English in an appropriate context;
- Recognize the similarities among stories of all ages and all peoples;
- Prepare and present stories about themselves;
- Identify ethical and moral lessons in stories.

At the same time, in teaching this course university students will:

- Demonstrate their ability to tell stories;
- Demonstrate an ability to teach oral English;
- Identify a number of stories which appeal to students of specific ethnic backgrounds;
- Recognize cultural similarity and diversity evident in myths and legends;
- Communicate with students and teachers in the community school.

"Walk together, talk together, all ye peoples of the earth. Then and only then will ye have peace."

Motto of American Field Service

#### HOW DO YOU PLAN A MINI COURSE?

The activities in this mini course should be planned with the approval of the community school classroom teacher and with the students. Use the first session to become acquainted with the students. Introduce yourself. Explain why you are there. Play a game, such as "Let's Pretend," which will give the students a first opportunity to use their imagination. Then plan the rest of the course with the students.

Most JEP mini courses end with a party. This is an excellent time for you and your students to wrap up your course, to celebrate the fun of being together, and to share experiences that will be of benefit to future students. Have your young students tell you what they gained from the course, and how they

would change it, if, in fact, they would. Take plenty of time to say goodbye, although you can emphasize "until we meet again" if you would rather.

Your students might want to end the course with a program for parents and school friends. They might select a specific folk tale to act out, with simple costuming. Or they might have a program of song, dance, pantomime, and story based upon their own original work. Let your own imagination run free.

Sample lessons plans are provided for Sessions I, III, V, VII, and IX. These plans include suggested tutoring activities to be presented by 5th graders to students on the even numbered days of instruction. For example, Session I in which JEP members get acquainted with their fifth grade tutors is followed later in the same week (or during the second week of instruction) with Session II in which the team members help the 5th graders get acquainted with the students they will be tutoring. An outline of a sequence for instruction follows:

| SESSIONS | CONTENT                     | STORY-TELLING<br>TECHNIQUES                     | MODE                             |
|----------|-----------------------------|-------------------------------------------------|----------------------------------|
| 1-2      | Get<br>Acquainted           | 4 Parts<br>Basic Techniques                     | Discussion<br>Games              |
| 3-4      | Other Times<br>Other Places | Selecting a<br>story Using<br>props             | Art                              |
| 5-6      | Ethnic<br>Heritage          | Heroes/heroines<br>Ethical and Moral<br>Lessons | Philosophy<br>Ethics             |
| 7-8      | Community                   | Dramatic<br>Techniques                          | Drama<br>Role Playing            |
| 9-10     | Self                        | Evaluation                                      | Discussion<br>and<br>Celebration |

## AN INTRODUCTION TO STORYTELLING\*

Storytelling may be defined as an account of an event or of a series of events, real or imaginary. It is the art of giving joy and instruction through word pictures.

Storytelling gives the child an opportunity to become acquainted with the best in literature, to make constructive use of the realm of make-believe, and to unfold the lives of others nations and peoples and create a desire for further knowledge of them. Because stories and their sharing develop an understanding of other peoples, storytelling becomes one of the most entertaining and effective phases of oral expression. A child's vocabulary is enriched and the worthy use of leisure time can be expanded.

In telling a story, the child learns to use oral expression in a clear, forceful manner and to arrange thoughts so that event follows event in proper sequence. Shyness and self-consciousness tend to disappear and confidence is gained as a child shares his or her favorite story with an audience. Imagination is given free rein, and the child can progress from fairy tales, nonsense poetry, and short, simple fables to longer folk tales, and finally to true stories of the storyteller's own experiences.

A story that is to be told should contain action, dramatic qualities, an emotional appeal of some type, an interesting beginning and a strong conclusion. Print stories can be rewritten, shortened or adapted to the needs of a particular classroom.

Storytellers must know this story well before they begin to tell it. It should be read and reread several times so that the plot, language and style become the storyteller's own. The story should be read first for its spirit and atmosphere, then for its plot. It should be thought through, incident by incident, and its action mentally outlined. The narrator must speak from the author's viewpoint, relating the necessary details in the proper sequence.

The narrator should adjust gestures, movements, voice and choice of language to the level of the audience. A fifth-grade storyteller should be able to speak naturally to a group of peers, but an adult storyteller must be conscious of the level of the student audience. The storyteller should speak with clear articulation, taking care that each listener can hear. An inexperienced storyteller often speaks too rapidly, due to nervousness. If this proves to be a problem, improvement will come with concentration on the important episodes in the story.

\* Tulsa Public Schools  
Adapted by Rahla Hall

A story to be told has four parts: an introduction, a body a climax and a conclusion. The introduction should be prepared with the group in mind to which the story will be told. Build a bridge from the audience's frame of reference to the story. Keep this bridge/introduction short and to the point. The best opening brings to the listeners the leading characters in the story, the scene and the situation. This opening should begin the action.

The body of the story is the succession of events which, step by step, lead to the climax. The events should be visualized for the audience, using vivid, highly descriptive language. The storyteller should stress the events that will appeal most to the audience, and advance the story the best.

The climax is the heart of the story. Whatever impression that should be lasting must be made at this point. If there is an ethical or moral lesson in the story, the climax is the place for emphasis.

The conclusion "ties the ribbons" on the story. It must not weaken the climax nor present any new ideas. The characters should be disposed of satisfactorily so that the listeners don't go away wondering what happened in the end to their particular favorite.

After a story is concluded, the audience may take part in a discussion, may do some type of correlary assignments in art, music, history or whatever is appropriate, or may become involved in creative dramatics using the story as a jumping off place.

Special holiday or specific teaching themes may be emphasized using stories and storytelling. Lessons such as health, safety, thrift, work habits or consideration may be taught through the use of the story, and famous individuals and events may become more vivid by the same means. Cinco de Mayo, 16 de Septiembre, Bastille Day, Channukah, Martin Luther King's birthday, even election day, can come alive for the children.

Listeners should be seated in a comfortable, close half circle around the storyteller. The storyteller can be on a low chair, with the audience seated on the floor. The story teller should not be too much higher than the group, however, or much eye contact will be lost, and the audience will have to crane necks to keep in visual touch. The storyteller should also have a complete view of each face in the audience. The listeners have a good opportunity to learn to be courteous, quiet listeners; that way all gain maximum benefits from the activity of storytelling.

## SUGGESTIONS FOR TEACHING SUBJECTS THROUGH STORYTELLING ACTIVITIES

Storytelling can be used to advantage to teach nearly any subject in the curriculum. Consider the following:

- History: Abigail Adams, Patriot  
Belva Lockwood, the first woman to run for  
President of the United States  
Sojourner Truth  
How the Chinese Built the Railroads  
Dolores Huerta and the Farm Workers
- Math: Lewis Carroll, Mathematician and Fantasist
- Science: Isaac Newton and the Apple
- Music: African drums as storytellers
- English: My own story
- Art: Make masks or props to use as visual aids for  
storytelling

### GUIDELINES FOR STORYTELLERS\*

- Be sure that your story is appropriate to the group and the occasion.
- Introduce your story gracefully into the conversation.
- Present the necessary information interestingly but briefly.
- Arrange the details in proper order to build up to a climax.
- Use various devices to maintain suspense.
- Conceal the outcome to the very end.
- Stop abruptly when you reach the climax.
- Show interest in your story, but refrain from laughing at it.
- Use your voice, facial expression and gestures to help interpret your story.
- Eliminate all purposeless movement.

#### FOUR THINGS TO KEEP IN MIND WHEN YOU ARE CHOOSING A STORY TO TELL:

1. The story should be suited to the group and the occasion.
2. The teller should like the story.
3. The story should be strong in characterization, plot, or humor.
4. The story should stir a definite emotion; that is, it should inspire, amuse, enlighten, or persuade.

#### SIX GUIDES FOR PREPARING STORIES:

1. Decide on the general purpose of the story. That is, ask yourself whether it is a character story, an atmosphere story, or a human interest story.

\* From Prof. Beverly Hendricks  
Cal State University at  
Los Angeles

2. Read the story carefully. Be sure you know the relationship of the characters and the incidents that lead to the climax.
3. Omit all parts of the story that do not contribute to the development of the purpose of the story.
4. Close your eyes, and in your imagination see the story just as it happened.
5. Reread the story aloud to be sure that you are getting the effect the author wanted.
6. Tell the story in your own words, with the exception of those words and phrases that hold the story together.

IN ORDER TO MAKE A STORY COME TO LIFE, A GOOD STORYTELLER:

- Forgets him/herself and thinks only of the story;
- Dramatizes the story so that all the listeners can share in the excitement, sorrow, anger, and other emotions of the character;
- Makes it appear to be the first time the story has ever been told;
- Knows the peculiarities of any dialect used in the story;
- Talks directly to the listeners, using a conversational tone;
- Uses the same tense and person all through the story;
- Makes use of color words;
- Avoids repetition of such phrases as SHE SAID and AND THEN;
- Lets his or her body respond to what is being said; uses gestures and facial expressions;
- Lets her or his voice respond to what is being said; makes use of the dramatic pause, changes in volume, pitch and intensity to let the voice respond to such emotions as doubt, anger, laughter, etc.

## SAMPLE LESSON PLANS

### SESSION I: GETTING ACQUAINTED\*

Title: All About Storytelling

#### RATIONALE

The purposes of this lesson are to enable community school students and university students to become acquainted, to discuss the responsibilities of tutoring, and to introduce the art of storytelling.

#### OBJECTIVES

The students will:

- Arrange a story in sequential order;
- Identify the four parts to a story;
- List basic techniques of storytelling;
- Tell stories to a peer and a younger student.

#### ACTIVITIES

1. Introduce yourselves to the students. Explain why you are there, how long and when you'll be around, the kind of things you will be doing with the, and the responsibilities they will have as tutors.
2. Divide into groups. Spend time getting to know each of the students. Have them define storytelling.
3. Hold up a picture to the group, describe it, and make some inferences. For example, you might share a picture of a mother cat and some baby rabbits. Comment about the warm brown color of the bunnies and the beautiful grey and white of the cat. Call attention to the kindness the mother cat is showing as she licks them.
4. Stimulate and guide discussion about the picture. Listen to the ideas of the students. Help them

\*Adapted from the San Diego  
City Schools Curriculum Guide

organize their thoughts. Questions such as those listed below might be used:

- What do you think happened before the picture was taken?
  - How do you think the cat found the bunnies?
  - Why do you think she brought them to the barn?
  - Do you think the cat will be a good mother?
  - What do you think might happen next?
5. Have students sequence the story, placing surprising or exciting parts near the end. Let different children tell their versions of the story. Identify the introduction, body, climax, and conclusion.
6. Discuss with the group what a good storyteller should do. The list might include such things as:
- I will know my story well.
  - I will talk so all can hear.
  - I will use a pleasant voice.
  - I will look at the audience.
  - I will say the words clearly.
  - I will avoid run-on sentences and use of AND, THEN, and SO.
7. Have students divide into pairs. Pass out a different picture and have students take turns role playing the storyteller. Encourage them to abide by their own suggestions about how to be a good storyteller.

#### SUGGESTED TUTORING ACTIVITIES

1. Use a picture and develop a story with the younger student.
2. Tell one of your favorite stories and let the younger student illustrate it by drawing or coloring a picture.
3. Tell the introduction to a story, then let the younger student continue it. The tutor should be ready to continue it whenever the student runs out of ideas.
4. Give the younger student a title that is interesting and ask her/him to make up a story for it. (Use titles that will encourage the student to talk, like "My Worst Accident" or "A Scary Thing.")

## MATERIALS

Pictures involving some interaction of people, animals, or people and animals.

Paper and pencil for list.

Crayons and paper.

## EVALUATION

Were the students able to sequentially arrange a story?

Could they identify the parts of a story?

Did they develop a list of techniques of storytelling?

Did they tell a story to a classmate? to a younger student?

### SESSION III

Title: All Around The World

#### RATIONALE

Choosing the right story is more than luck. The purpose of this lesson is to help students develop guidelines for the selection of stories. At the same time the lesson will introduce stories from long ago and far away to the students.

#### OBJECTIVES

The students will:

- Analyze and evaluate the telling of a story from ancient times and/or distant lands;
- Establish guidelines for the selection of stories appropriate to the audience;
- Create a prop for the telling of a story;
- Tell a story to a younger student.

#### ACTIVITIES

1. Tell a story to the children from ancient times or other countries (see resource list at the back of the book).
2. Discuss with each group the characteristics of a good story. Ask if the story made them happy, sad, frightened, worried. Ask them if the story would be appropriate for younger children; for very young children. Discuss why. List things that might make a story appropriate/inappropriate. Possible criteria might be:
  - The storyteller enjoys the story;
  - The words and ideas are not too difficult for the listener(s);
  - The story makes us feel happy, sad, angry, etc.;
  - The story is not so frightening or so sad that it will disturb the listener(s) for a long time (nightmares, worries etc.).

3. Create some storytelling prop as an art activity. Make sure that the activity follows from the story. Possible art activities might be:

- African masks from paper sacks, posterboard, or construction paper.
- Viking shields from cardboard.
- Origami constructions
- Finger puppets or paper bag puppets of any land or any age.
- Diorama of setting for story ( a 3-dimensional set with a 2-dimensional background).

Remember to plan clean-up time into your lesson. Paints, clay, or plaster-of-paris requires a minimum of ten minutes clean-up time.

4. While students are working, encourage them to think about the story they will tell to the younger student. Encourage them to pair up and tell parts of the story to one another while they work.
5. Prepare for activity 1, lesson 5.

#### SUGGESTED TUTOR ACTIVITIES

1. Tell the story for which props have been developed remembering to make the story appropriate to the younger students.
2. Plan a simple art activity similar to that done in construction of the story prop.
3. Ask the younger student if he/she knows anything about another country or another age. Discuss how people living in other countries are like people living in the US now. Discuss how they are different.
4. Ask the students to describe stories their families have told them. Make picture books illustrating these tales handed down by the family.

## MATERIALS

Story of another time or place

Paper and pencil

Necessary materials for prop construction such as posterboard, construction paper, crayons, oil pastels, cardboard, tissue paper, or paper bags.

## EVALUATION

Were the students able to separate the qualities of the story from the quality of the storytelling?

Did the students list the characteristics of a good story?  
Could they identify the emotional appeal of the story?

Did they generate a list of qualities which make a story appropriate/inappropriate for an audience?

Did they construct a prop?

Did they use the prop in telling a story to younger students?

## SESSION V

Title: All God's Children

### RATIONALE

The purpose of this lesson is to acquaint the students with stories about people of various ethnic heritages, while examining the ways a story teaches us about life.

### OBJECTIVES

The students will:

- o Tell, listen to, and respond to stories about people of varying ethnic backgrounds;
- o Identify heroes/heroines of different background;
- o Identify the ethical or moral lesson in stories.

### ACTIVITIES

1. Let students select a biographical sketch a folk tale or some other story from his/her own ethnic background. Ask them to be prepared to tell the story. (Suggest that students may want to work together, with older brothers or sisters, or with parents. This may help the slow reader or non-reader).
2. Have one or more students from each group tell his/her story to the group.
3. Discuss each story, asking questions such as;
  - Where and when did the story take place?
  - Who was the most important character? What kind of person was she/he?
  - Was that person believable? Are people really like that? sort of like that? not at all like that?
  - What could we learn from the story? How did the story try to teach us?

4. Have each group create a story with the following characteristics
  - A moral or ethical lesson important for younger children (For example, the virtue of good work, the importance of honesty, the value of friendship);
  - A heroine or hero;
  - Characters that are from the same ethnic heritage as the students.
5. Look ahead to activity 1, Lesson VII. Plan ahead for the activity.

#### SUGGESTED TUTORING ACTIVITIES

1. Tell the selected story to a younger student.
2. Ask the student to describe any of his/her favorite people (heroes/heroines). Discuss what it is about that person that makes them special.
3. Draw a book cover of favorite heroes or heroines in action.
4. Choose a TV hero or heroine and help your student write a short story about this character.

#### MATERIALS

A large number of ethnic stories (a trip to the public or school library will probably be necessary)

Paper and pencil

#### EVALUATION

Did the students prepare and present stories?

Did they listen closely to the stories and respond to questions about the stories?

Were the students able to identify moral and/or ethical lessons in the stories?

Did the students analyze the role of the hero/heroine in the story?

Were the students able to create and tell stories which had a moral, a hero/heroine, and characters of a given ethnic heritage?

## SESSION VII

Title: All Around The Town

### RATIONALE

Stories need not come from books. The purpose of this lesson is to introduce students to stories which are part of the community in which they live.

### OBJECTIVES

The students will:

- Listen to the story of one or more senior members of the community;
- Identify the similarities between oral tradition and formal storytelling;
- Identify dramatic ways to add to storytelling;
- Tell a story using dramatic techniques.

### ACTIVITIES

1. Invite one or more older members of the community in to tell some episode from their life. Suggest sources of guests include:

- Grandparents;
- Relatives or neighbors;
- Native American center (American Indians);
- Amerasia Shop (Asian Americans);
- Your JEP School Coordinator.

Individuals who may particularly interesting to students include:

- The very old who have memories of a motorless city;
- Women and men who encountered some traumatic experience in life which affected large numbers of people. (internment, escaping from

tyranny, witnessing of klan activities, participating in revolution);

- Individuals whose occupation has changed with the times (For example, a World War I pilot, a race car driver from the 1920's, a nurse or midwife).
2. Discuss the story in small groups. Compare the story with other stories they have had in class. Did it have an introduction, a body, a climax, and a conclusion? Did it have a hero/heroine? Was there a lesson behind the story?
  3. Discuss techniques used by the storyteller that made the story more interesting. Was the storyteller interested in the story? Did the storyteller look at the audience? Did he/she speak clearly? Did the storyteller use any of the following in presenting the story?
    - Props (including costume);
    - Gestures;
    - Voice changes (Different voices for different characters or different volumes for emphasis);
    - Dialects;
    - Descriptive language (words, phrases, and sentences that help the listener visualize the setting).
  4. Have students pair up and play the part of different storytellers trying to use the techniques above.

#### SUGGESTED TUTORING ACTIVITIES

1. Tell a story to a younger student pretending you are an old man/woman.
2. Pretend to be old man/woman. Talk about the "old times" with the younger student. Encourage him/her to ask questions about what life was like.
3. Have the younger student select a role he/she would like to play. Ask the student questions about his/her life. Encourage them to play the role with voice and gestures.

## MATERIALS

Community citizen(s)

## EVALUATION

Could the students list similarities between oral tradition and storytelling?

Did the students identify techniques used by the storyteller to make the story more interesting?

Did the students use some of the identified techniques in telling a story?

## SESSION IX

Title: All About Me

### RATIONALE

Our lives consist of a series of stories which overlap and intertwine one with another. The purpose of this lesson is to develop in students an awareness of and a pride in their own experiences.

### OBJECTIVES

The students will:

- Prepare and tell a story from their own experience;
- Utilize the techniques of storytelling learned during the sessions;
- Compare their personal experiences with the experiences of others;
- Evaluate their storytelling.

### ACTIVITIES

1. Tell the group a story of some personal experience from your childhood. The story should have a clear introduction, body, climax, and conclusion. As storyteller, you should use all the appropriate storytelling techniques.
2. Have students pretend they are fifty years old and are looking back on their lives. Ask them to select some experience which they "remember from their childhood." Ask them to outline it as a story, making sure to include an introduction, a body, a climax, and a conclusion. Suggest topics which might make suitable stories (for example, a frightening experience, a funny incident, an important lesson about life, etc.) Discuss briefly the fact that stories may need to be embellished.
3. Ask each student to present his/her story. Discuss each story in terms of the similarities with stories of other times, other places, other people, other classmates.

4. Have students evaluate their performance by completing the questionnaire such as the one on the next page.

#### SUGGESTED TUTORING ACTIVITIES

1. Tell your own story to the younger student.
2. Compare experiences with the younger student.  
Encourage the student to tell his/her experiences in story form.
3. Celebrate the sessions with some special event--  
a party, a film, a picnic.

# STORYTELLING SELF-EVALUATION

NAME \_\_\_\_\_

|                                                              | Yes   | No    | Not<br>sure |
|--------------------------------------------------------------|-------|-------|-------------|
| 1. Did your story have                                       |       |       |             |
| an interesting beginning?                                    | _____ | _____ | _____       |
| a clear body?                                                | _____ | _____ | _____       |
| an exciting climax?                                          | _____ | _____ | _____       |
| a speedy conclusion?                                         | _____ | _____ | _____       |
| 2. Did you                                                   |       |       |             |
| know your story?                                             | _____ | _____ | _____       |
| talk clearly?                                                | _____ | _____ | _____       |
| look at the audience?                                        | _____ | _____ | _____       |
| avoid too many <u>and so's</u> , <u>well</u> <u>ther's</u> ? | _____ | _____ | _____       |
| 3. Was the story                                             |       |       |             |
| enjoyable?                                                   | _____ | _____ | _____       |
| easy to understand?                                          | _____ | _____ | _____       |
| happy, sad, scary, etc.?                                     | _____ | _____ | _____       |
| not to frightening or sad?                                   | _____ | _____ | _____       |
| 4. Did the story                                             |       |       |             |
| have a hero, heroine, or main character?                     | _____ | _____ | _____       |
| have some lesson or meaning?                                 | _____ | _____ | _____       |
| 5. Did you use                                               |       |       |             |
| costuming?                                                   | _____ | _____ | _____       |
| gestures?                                                    | _____ | _____ | _____       |
| props?                                                       | _____ | _____ | _____       |
| voice changes                                                | _____ | _____ | _____       |
| dialects                                                     | _____ | _____ | _____       |
| descriptive words                                            | _____ | _____ | _____       |

## WAYS OF WORKING WITH THE CLASS

Getting a class organized and making the most of the short time you have with the students takes careful planning. Some hints which may help you present effective learning activities are listed below.

- TELL STUDENTS WHAT YOU EXPECT OF THEM

Begin sessions with the students by telling them what the activity is going to be and what you expect them to learn. The objectives you have in mind for them should be clear.

- PLAN AHEAD

Prepare all materials needed for the session ahead of time. It is distracting and boring for the students to have to wait while you get ready.

- PLAN ACTIVE SESSIONS

Give the students the chance to talk, create, discover, and act. Projects and activities are more interesting to students than lectures and long reading assignments.

- MAKE INSTRUCTION PERSONALLY INTERESTING

New concepts can be learned and used by students most rapidly when examples of those concepts can be found in their personal lives.

- SUMMARIZE AT THE END OF THE SESSION

End sessions with a short review of the information presented and make a concluding statement about the importance of studying the subject.

- HAVE STUDENTS REVIEW AND EVALUATE THE LESSON

Ask students to share what they have made, decided, or discovered. Ask them to tell you how they liked the lesson. Tell them when you will return and what they will be doing during the next session.

- PLAN TIME FOR CLEANING UP

Save sufficient time for students to put away any materials, clean-up the room, and return to their seats. Consistency helps. Some teachers arrange a signal (such as blinking the lights or ringing a bell) which lets the students know that they have a few moments left to get reorganized and ready to begin the next activity.

- CELEBRATE THE MINI COURSE

Use the last session for a special activity such as a party or play. Share with the students your feelings about teaching the mini course and give them a chance to talk about how they feel. Perhaps you would like to invite parents or special people in the community to join your party or culmination project.

## RESOURCES AND USEFUL MATERIALS

### THE CLASSICS FOR CHILDREN AND ADULTS

Illustrated Treasury of Literature.  
Time for Fairly Tales.  
The Oldest Stories in the World. (Gaster)  
The Greek Gods. (Evslin, Evslin and Hoopes)  
Medieval Myths (Goodrich)  
Mythology (Edith Hamilton)  
Tales from Shakespeare (Lamb)  
Alice in Wonderland (Carroll)  
Just So Stories (Kipling)  
The Giving Tree (Silverstein)

### THE ART OF STORYTELLING

Chambers, D.W. Storytelling and creative drama. Dubuque, Iowa: WC Brown Co., 1970.

Huber, M. Story and verse for children. New York: MacMillan, 1955.

Ogilvie, M. Speech in the elementary classroom. McGraw-Hill, 1954.

Ross, R.R. Storyteller. Columbus, Ohio: C.E. Merrill Pub. Co., 1972.

Sawyer, R. The way of the storyteller. New York: Viking Press, 1962.

Sawyer, R. Playmaking with children. New York: Viking Press, 1962.

### ANTHOLOGIES (GENERAL)

Anderson, H.C. It's perfectly true and other stories (P. Levssac, trans). New York: Harcourt, Brace, & World, Inc., 1938.

Chase, R. The grandfather tales. Boston: Houghton Mifflin Co., 1948.

Cook, E. The ordinary and the fabulous: an introduction to myths, legends, and fairytales. London: Cambridge U.P., 1969.

Condition

Teacher

Room

Grade

Date

Time

STORY

SPEAKER

LAST NAME, FIRST NAME

SEX

COMMENTS